



# Cleveland Art



April 2006

The Cleveland Museum of Art Members Magazine



## I am honored to be the seventh director of the Cleveland Museum of Art at a moment of such great promise

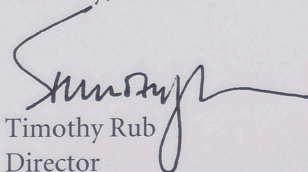
Dear Members,

Let me begin this, my first letter to our members, by saying how honored I am to have been appointed as the seventh director of the Cleveland Museum of Art, one of the finest institutions of its type in this country and one of this city's greatest cultural assets. I am also pleased to be coming to Cleveland at this time, when our trustees have made a bold commitment to the future of the museum and the community it has served for nearly a century.

The physical changes now underway will take time to complete, for they are ambitious in scope and aim to transform every aspect of the work of this institution. Though all good things take time, I am happy to report that the first reopenings are in sight already: the Breuer education wing will reopen this summer, Gartner Auditorium in September, and the dazzling *Barcelona!* exhibition in October. In the meantime, there is much we are doing to share our collection while the museum is closed and to continue offering a broad range of programs—some familiar, some new—to our members.

I look forward to moving to Cleveland this month and beginning my tenure as director at a moment of such great promise. It is, in a word, exciting to have the opportunity to lead such a wonderful institution and to reaffirm the core values that have made it great: a dedication to the development and care of the collection; a strong commitment to education; and an enduring belief in the value of the museum to the community.

Sincerely,

  
Timothy Rub  
Director

East wing takes form: The shapes of stairwells and elevator shafts emerge, center right. The new special exhibition space will be on the lower level in the area to the south and east (below and right) of the stairs.



### ● Off-site Programs Continue

CMA @ events and programs around town continue while the museum building is closed for renovation between now and July. Complete listings are in this issue or check our website for updates at [www.clevelandart.org](http://www.clevelandart.org).

### ● Exhibitions at MOCA and Oberlin

Groups of works from the CMA collection are on loan for exhibitions at the Museum of Contemporary Art and at Oberlin College. See page 15.

### ● Mask Festival Launches Parade

**Season** Sun/23, 1:00–4:00 at Shaker Square. Parade workshops begin April 28 at Ford and Juniper tent. See listings for details.

### ● VIVA! and Gala Around Town

While Gartner Auditorium undergoes renovation, museum performances take place in venues around the city. Visit [www.clevelandart.org/](http://www.clevelandart.org/) perform for details on all venues, directions, and parking.

### ● Shaker Square Store Hours

Mon–Fri 11:00–8:00, Sat and Sun 11:00–6:00. See listings for a schedule of studio classes.

### ● Library Remains Open

The library is open to members Tuesdays to Fridays from 10:00 to 5:00 even while the north entrance is closed. Visitors must enter through the service entrance at the west side of the building. Call 216–707–2530 to schedule an appointment for a visit. Also see [library.clevelandart.org](http://library.clevelandart.org).

### Cleveland Art: The Cleveland Museum of Art Members Magazine

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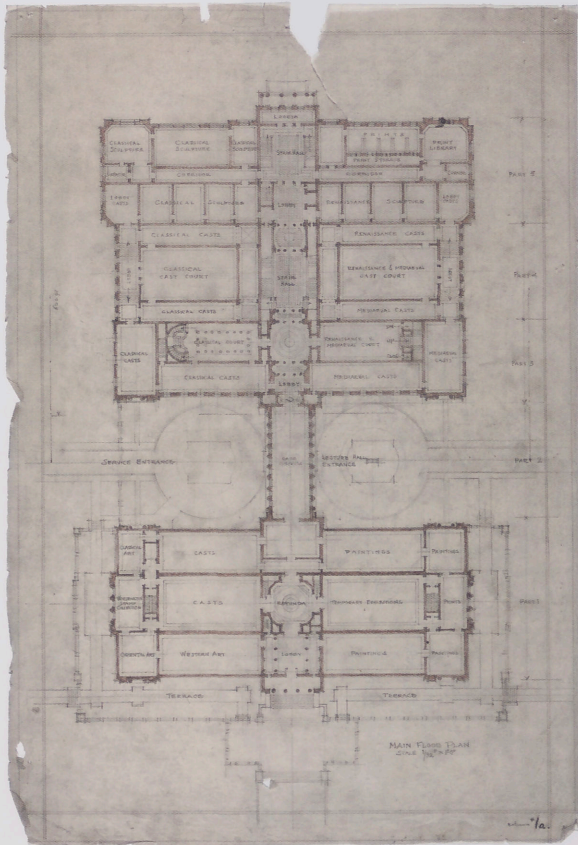
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# Extreme Makeover: Museum Edition

Rafael Viñoly's expansion carries the museum to the 22nd century, affirming the prescience of the museum's founding architects



When Rafael Viñoly's expanded museum is complete it will culminate a process of re-generation that began even before the original museum was built. Today, as in the last century, a healthy museum is usually a growing museum: eventually a burgeoning collection and multiplying programs outgrow the physical envelope. The founders of our museum foresaw this dynamic, and the gleaming vision of Rafael Viñoly, while boldly modern, is also part of a story that began in 1910, as director Frederic Whiting and architects Hubbell & Benes planned the Cleveland Museum of Art.

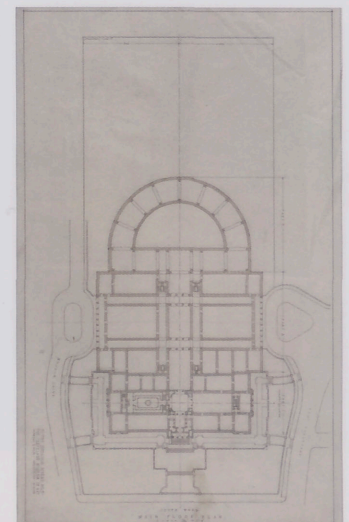
Careful research into the planning of the American museums they admired—the Albright-Knox in Buffalo, the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art—informed Hubbell & Benes's precise neoclassical design. It had gravity, monumentality, Palladian consistency, and the structural integrity of a strongbox, but they were also concerned with what was not yet there—could the museum be expanded?

This suggestion for enlarging the museum adds a second building roughly the size of two football fields, with generous spaces for Renaissance, classical, and medieval sculpture and casts: a museum for teaching the aesthetics formulated in the 18th century by the German scholar Johann Joachim Winckelmann, who sought to derive universal principles from Greek sculpture. (In fact, Winckelmann knew the object of his life's work only in casts; he never traveled to Greece.)

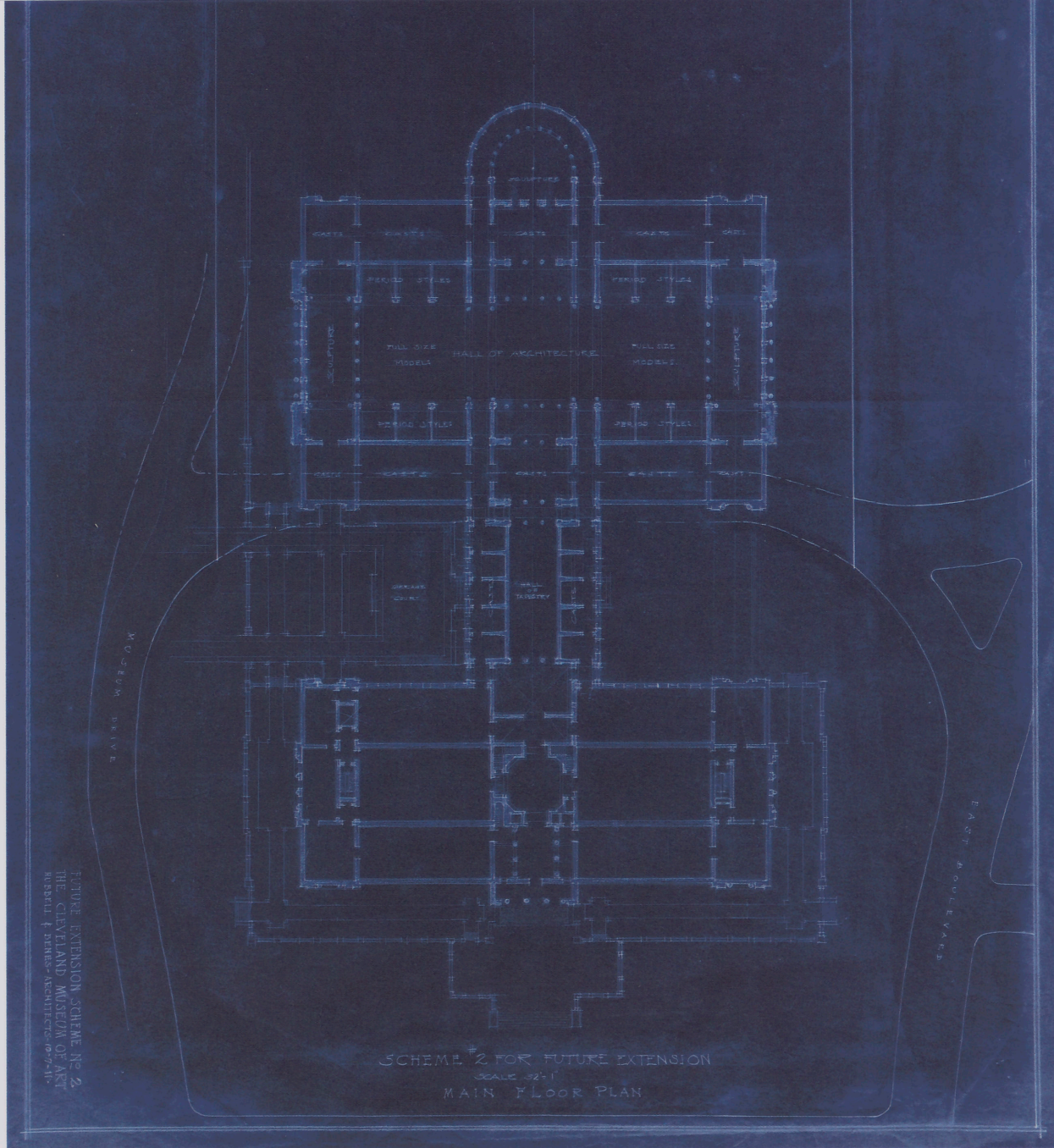
Whiting's ambitions for the museum's programs, especially exhibitions and education, would require more space if they were realized. We know from his correspondence that he knew this from the beginning, and that future growth was discussed in building committee meetings.

Whiting's early ideas for a larger museum were centered on the educational importance of a collection of casts of classical sculpture, which was considered the foundation of visual culture. Around the turn of the last century many American museums expected casts to transmit its aesthetic and intellectual essence. Whiting seems to have intended to expand this principle to cover medieval art, and his agenda grew as time revealed new programmatic opportunities. The museum archives include a 1924 letter to architect Benjamin Hubbell, in which Whiting wrote of the need to establish a children's museum adjacent to the art museum and described the essential concept that has guided every expansion since, real or imagined: the original building to remain, and additional buildings constructed to the north on land that the Wade family had deeded for the purpose.

The vast interior spaces in this plan are unlabeled. They evoke the original galleries of the Albright-Knox Gallery in Buffalo, doubled—two large courtyards surrounded by loggias.







In this 1911 drawing the emphasis on architecture—models and period rooms—suggests that Hubbell and his draftsmen may have been thinking independently. A tapestry hall connects the northern addition to the original building.

Hubbell & Benes looked hungrily at this blank slate, and began drawing. In the most ambitious of their proposals another museum building, identical in plan, is connected to the first by an enormous rectangular pavilion with colonnades on the east and west, enclosing giant interior courtyards separated by rows of galleries. Another idea incorporates a colossal half-rotunda at the north end of the building. Of course, all the proposals are in the same neoclassical idiom, and this consistency enhances their grandeur.

The persistence of the neoclassical style in American architecture is remarkable. It was especially influential in Cleveland because of the Group Plan, a city plan for downtown commissioned from Chicago architects Daniel Burnham, Arnold Brunner, and John Carrère in 1903. When presenting his plan for Cleveland to the mayor, Burnham explained: “The beauty of a great design involving many elements must rest on either



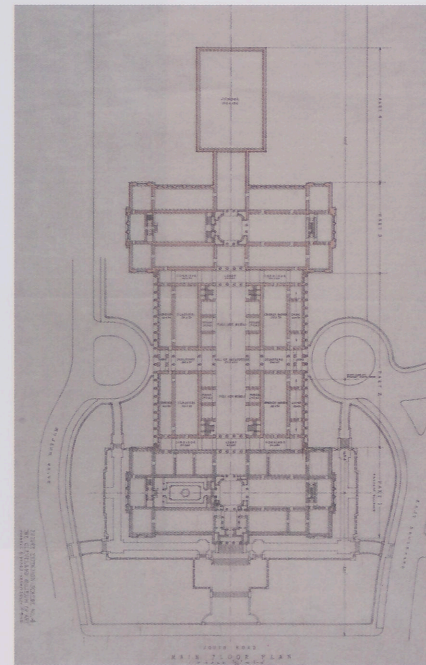
picturesqueness, arising from various styles, or a uniformity of style. It needs no argument to prove that in such a composition as this, uniformity of architecture is of first importance, and the highest type of beauty can only be assured by one type of architecture.” Furthermore, as Holly Rarick notes in her 1986 book *Progressive Vision*, it was to be based on “the historic motives of the classic architecture of Rome.”

Hubbell & Benes had scant enthusiasm for picturesqueness arising from various styles. Like most designers, they favored consistency with their original intent. It is hard to know how well the most ambitious of their plans would have worn over the years; a neoclassical pile the size of Penn Station might seem a bit oppressive in University Circle today. But the prevailing styles changed in the subsequent 50 years, and when the first museum expansion was actually undertaken in 1957, it embodied that shift in taste and approach away from the neoclassical tradition.

When Leonard Hanna’s generosity made a new building possible, the Cleveland firm of Hays & Ruth was commissioned to construct an addition that extended the main axes of the 1916 building. The new structure comprised three sides of an approximate square completed by the western half of the original building; in the center of the square was the outdoor sculpture court, the new plan’s most significant architectural feature.

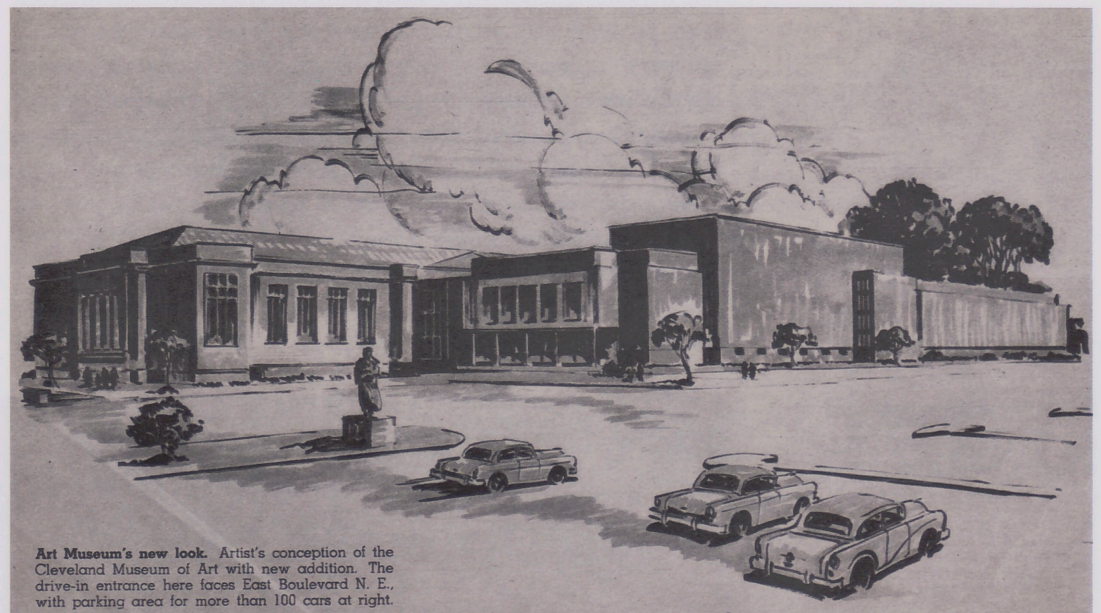
In appearance the new construction was modest, though quietly luxurious in the use of materials and thoughtfully planned with regard to lighting and display. With the departure from the neoclassical scheme came a departure from its structural logic of rooms arranged around a central axis. The 1957 addition changed the museum from a building of rooms into a system of corridors that traced an approximate pathway through art history.

Ten years later, when the growth of the collection and activities had caused the museum to need further expansion, Marcel Breuer was the principal architect. Then near the end of a stellar career, the grand old modernist designed a building with the greatest possible stylistic contrast to the 1916 building, but equally classical in terms of the development of its forms, with



In this proposal, Hubbell imagined a museum more than twice the size of the original. A second building identical to the first was to be connected to it by a colossal structure with colonnades on the east and west sides, enclosing enfilades of galleries and courtyards devoted to classical, Chinese, and Japanese art. A central hall more than 200 feet long is designated for architectural models!

The 1958 construction did not attempt to match the exterior style and materials of the original museum, but the interiors were merged into an almost seamless continuum (*Plain Dealer Architectural Magazine*, 6 February 1955).



**Art Museum's new look.** Artist's conception of the Cleveland Museum of Art with new addition. The drive-in entrance here faces East Boulevard N. E., with parking area for more than 100 cars at right.





The Breuer addition resembled its 1958 predecessor in one respect: architectural form is generated by the functional requirements of the interior spaces, whereas the volumes and plan of the 1916 building resulted from the application of a preexisting order, responding to accepted ideals of proportion.

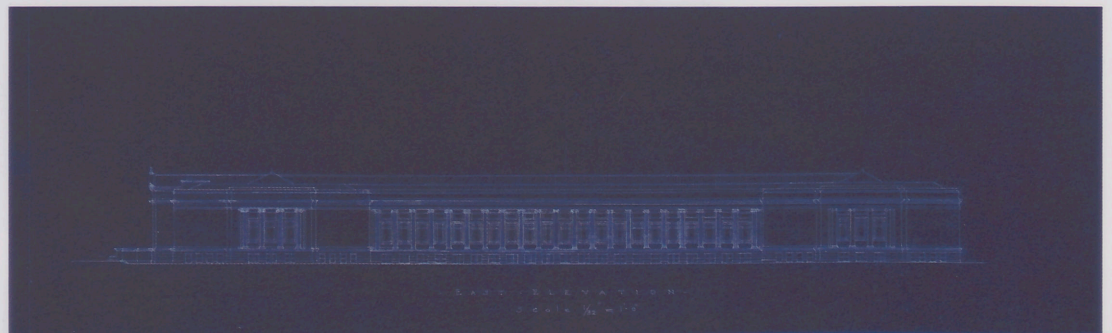
spaces so firmly related that no other configuration seems possible. Massive materials are deployed in delicate ways, as in the beautiful concrete staircase with its bronze and oak railings.

It is a very serious building. Conceived from the beginning as an aesthetically independent structure, it was deeply informed by its program. In 1918 Whiting and Hubbell had pondered adding a school at the north end of their most ambitious museum plan. Half a century later this dream came true: Breuer's addition was devoted largely to education and the public presentation of concerts and lectures, together with new galleries for temporary exhibitions. Here, form perfectly followed function. Because no natural light was desired in the exhibition galleries and concert and lecture halls, and Breuer was wedded to his dark materials, these spaces were consistently lit at relatively low levels. The north lobby masterfully played light against shadow, with sunlight piercing the space through the entry doors and from the sculpture court at the opposite end. The education offices, disposed around a daylit court, were filled with natural light.

By 1984 space had become tight again, largely because of the growth of the library, which had quietly become the fourth largest art reference library in the country. Cleveland architect Peter van Dijk designed a three-story addition that increased interior space by 36,650 square feet without much impact on the museum's appearance. New gallery space was included, extending the linear pathways begun in 1957.

The Breuer addition remained the image of the museum from the north. Some found its hard-edged mass intimidating, but the austere spirits of the architect and his client Sherman Lee rejoiced in the building's majestic sobriety, and the professional press was uniformly positive. Lee and Breuer's monument to education earned the ultimate commendation: Katharine Lee Reid and architect Rafael Viñoly made it one of

Even without the school building shown on the plan, Hubbell's 1918 expansion proposal dwarfs Viñoly's, shown here in an elevation from 2003.





two anchors of the expanded museum, along with the 1916 Beaux-Arts building.

Viñoly's plan, though contemporary in its forms and materials, reasserts a neoclassical notion of symmetry. By organizing the floor plan along clear north-south and east-west sightlines that meet in a large and gracious central space, Viñoly's design provides not only a natural public gathering area, but also establishes an intuitive starting-point for visual orientation from which to explore the museum. The entire facility will be embraced by a conceptually unified structure large enough to meet the museum's practical needs for at least the next half-century, and articulated spatially for a coherent presentation of art history. The new plan is anchored by the 1916 building, at the point of a huge fan-shaped structure that widens as it goes north, embracing a giant courtyard nearly equal in area to the floor plan of the original building. The contemporary design idiom is inclusive, with an affectionate regard for its surviving predecessors, neoclassical and modern.

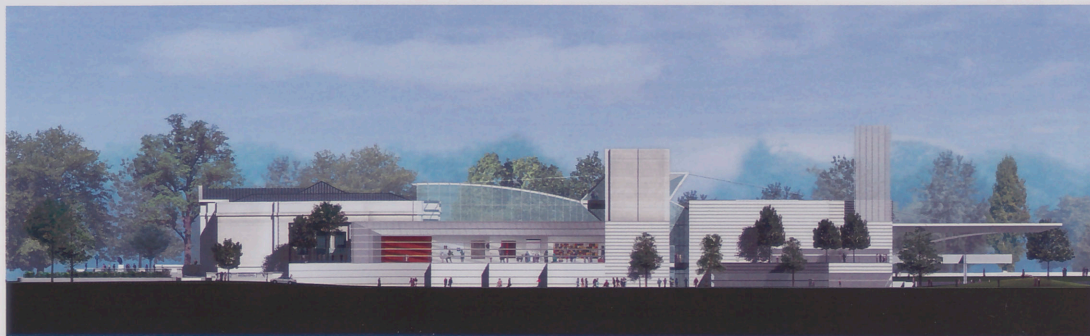
Taken together, this series of plans, from 1910 to 2004, schematically represent the evolution of the museum's relation to society. The massive colonnades and courtyards of the 1910 plan, which associate visual culture with the timeless dignity of Rome, made the museum a monument to be approached in a spirit of reverence and awe, but the little school pavilion suggests other ideals of social utility that were, in fact, very dear to Frederic Whiting. The 1957 addition reflects the increase in professional energy and the size of the collection that would occur under Sherman Lee, as the museum focused on core responsibilities of connoisseurship, conservation, and scholarship. The Breuer addition of 1971 made tangible Lee's enthusiasm for education, but education of a more didactic, dogmatic kind than museums practice today. The central location of the Lifelong Learning Center in the Viñoly plan vividly reflects this change with its cozy family room ambiance, just as its vast public spaces reflect the museum's notion of itself as an agora, a civic space for the democratic exchange of ideas and the celebration of cultures.

If museums may be said to have personalities, Cleveland's is earnest, serious, and eager to serve the public, reflected in its makeovers, from modest to extreme. The neoclassical style was a sincere expression of seriousness in a grand civic mode, a physical expression of inclusive public spirit; all visitors have always been welcome without charge. The 1958 addition responded to a simple need for more space. In 1968, the museum decided again to make an aesthetic statement, and the 1971 Breuer building's majestic geometry is a rededication to classical principles of design in a rigorous modern idiom—a declaration of intellectual seriousness. Soon the Viñoly museum will invite the public to enjoy excitement and variety, and celebrate a splendid continuity of a new exuberance with the dignity of the past. ■■■

This article was inspired by a suggestion from Amy Martin. Archivists Leslie Cade and Hillary Bober mined the ore and Barbara Bradley refined it. Laurence Channing and Gregory Donley worked on the text.

#### SOURCES

CMA Archives 147, H & B, 1916–30, and Holly Rarick, *Progressive Vision* (Cleveland Museum of Art, 1986), p. 24.





# British Invasion

Four masterpieces of British painting travel to  
Oberlin for a two-month sojourn



## BRITISH PAINTINGS IN OBERLIN

On view April 4–June 4

In the second part of its collaborative project with the Allen Memorial Art Museum at Oberlin College, the Cleveland Museum of Art is lending four British paintings—two portraits and two landscapes—to the Allen from April 4 to June 4. The collaboration, which began with the loan of Jacques-Louis David's *Cupid and Psyche* in February and March, presents a great opportunity to work with our CMA colleagues and bring some outstanding paintings to Oberlin. We invite you to make the short drive and re-encounter some old friends in a new setting, while getting to know our own fine collection as well. The Allen is one of the top five college and university art museums in the United States.

The first of the four CMA British paintings traveling to Oberlin is Thomas Gainsborough's *George Pitt, First Lord Rivers* (c. 1768–69). We are glad to be able to borrow such an impressive Gainsborough not only because the artist is not represented in our collection, but also because his work makes an interesting contrast with other 18th-century portrait painters, including his

*Branch Hill Pond, Hampstead*, 1828.  
John Constable (British, 1776–1837).  
1972.48



rival Joshua Reynolds and William Hogarth. Works by both are on view nearby. Another fascinating juxtaposition to the Gainsborough is the Allen's three-quarter-length *Portrait of John Lord Wodehouse* (1764) by Pompeo Batoni, on the adjacent wall.

The loan of *The Ladies Amabel and Mary Jemima Yorke* (c. 1761) by Joshua Reynolds will hang near the Allen's own charming and similarly tender Reynolds portrait *The Strawberry Girl* (after 1773). The CMA painting also includes references to antiquity that tie in with other works on view in the Willard-Newell Gallery at the Allen.

Richard Wilson's *Cader Idris, with the Mawddach River* (c. 1774), with its extensive picturesque vista and soft tonalities, looks back to 17th-century landscape painting. It makes a wonderfully informative comparison with one of the Allen's most beautiful landscapes, Joseph Wright of Derby's *Dovedale by Moonlight*, painted just a decade later. Both pictures were influenced by their painters' Italian sojourns, but Wright's shows him working very differently, closely observing the famous rock formations along the Dove River.

The CMA's *Branch Hill Pond, Hampstead* (1828) by John Constable is an ideal work to illustrate the differences between late 18th-century landscape sensibility and new developments in painting in the early 19th century. Constable regularly worked out-of-doors, and his powerfully charged brushstrokes invest the landscape with palpable emotion and drama. Constable's rich palette makes a telling contrast with the luminous transparency of J. M. W. Turner's *View of Venice: The Ducal Palace* (1841) on view nearby in the Allen's Sculpture Court.

We are delighted to give these four British masterpieces a temporary home while the Cleveland Museum of Art is renovated and expanded. We especially appreciate the opportunity these loans represent for students, since a large number of Oberlin classes come through the Allen's galleries each week—not only art and art history, but also classics, English, history, math, philosophy, religion, women's studies, and many others. We are grateful for the enthusiasm our CMA colleagues have shown for this collaboration and believe that it is only the beginning of what we can accomplish together. 🏠

Below left: *Cader Idris, with the Mawddach River*, c. 1774. Richard Wilson (British, 1714–1782). 1989.52

Center: *George Pitt, First Lord Rivers*, c. 1768–69. Thomas Gainsborough (British, 1727–1788). 1971.2

Right: *The Ladies Amabel and Mary Jemima Yorke*, c. 1761. Joshua Reynolds (British, 1723–1792). 1942.645

#### ALLEN MEMORIAL ART MUSEUM

87 North Main St., Oberlin 44074

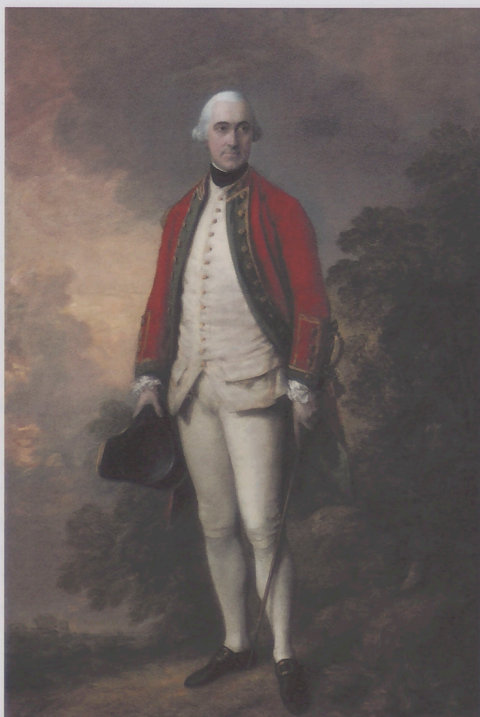
Tue–Sat 10:00–5:00

Sun 1:00–5:00

Closed Mondays and major holidays

Admission free

For directions, visit  
[www.oberlin.edu/allenart](http://www.oberlin.edu/allenart)







## Case Strosacker

April's Panorama film series opens with a little-known 35-year-old classic. Peter Watkins's *Punishment Park* (Wed/5, 7:00) is a relic from the divisive Vietnam War era of the early 1970s. In this mock documentary, dissidents are rounded up and sent to a remote area to be hunted down as part of law enforcement training exercises. The new documentary *Who Gets to Call It Art?* (Sun/9, 1:30 and Wed/12, 7:00) also takes a look back to the counterculture era, focusing on the electric 1960s New York art scene and the influential connoisseur Henry Geldzahler, the Met's first curator of contemporary art.

Other perspectives on American culture are offered in three other programs. *I, Curmudgeon* (Wed/19, 7:00) is Alan Zweig's profile of people as amusingly cranky as he is,

including Fran Lebowitz, Andy Rooney, and Cleveland's Harvey Pekar. *Rare Films from the Baseball Hall of Fame 3* (Sun/23, 1:30) is the third annual program culled from the archives of the National Baseball Hall of Fame by Dave Filipi, curator of film/video at the Wexner Center in Columbus. *24 Hours on Craigslist* (Wed/26, 7:00 and Sun/30, 1:30) is a portrait of iconoclastic advertisers on an online flea market.

All films screen in Strosacker Auditorium on the Case quad. There is free film parking in lots 1A and 1B off northbound MLK. Admission to each program is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Buy tickets at the door; advance tickets and Panorama vouchers (book of 10 \$45, CMA members \$35) at the CMA Shaker Square ticket center. Co-presented by the CWRU Film Society.

## Baseball films (Sandy Koufax)



## 1 SATURDAY

**Around Town Performance** 7:30 at Pilgrim Congregational. *Anne Akiko Meyers, violin and Rieko Aizawa, piano.* Meyers collaborates with Aizawa and employs her "vigorous mastery, unflinching technical skills and stylish elegance" (*Los Angeles Times*) in a program of works by Mozart (Sonata in A major, K. 305), Janáček (Sonata), Satoh (*Birds in Warped Time II*), and Schubert (Fantasia in C major, D. 934). \$29, CMA members \$24.

## 4 TUESDAY

**Destinations in Art Video Lecture** 2:00–3:30 at the Mayfield Regional and Maple Heights Regional Libraries, with Kate Hoffmeyer, speaker. *Netherlands, Part 1.*

**Nia Coffee House** 6:00–8:30 at Coventry Village Library.

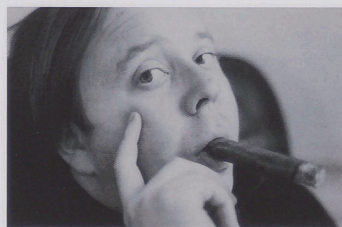
## 5 WEDNESDAY

**Book Club Begins** 3 Weds, Apr 5, 19, and 26, 1:15–2:45 at Shaker Square. *Object of Virtue* by Nicholas B. A. Nicholson. \$35, CMA members \$28.

**Textile Talk** 7:00 at North Chagrin Nature Center. *Bead Explorations.* Sherry Serafini discusses the design, color, elements, and structure of her unique bead embroidery work.

**Film** 7:00 at Case's Strosacker Auditorium. *Punishment Park* (USA, 1971, color, DVD, 88 min.) directed by Peter Watkins. In Nixon's America, dissidents are sentenced to three days in the California desert, where police and National Guardsmen hunt them down as a training exercise. This legendary, long-unseen mock documentary by the Oscar-winning director of *Edvard Munch* is a coun-

*Punishment Park*



## Who Gets to Call It Art?

terculture relic from a highly divisive era; it's also disturbingly relevant to our own time. Cleveland revival premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

## 9 SUNDAY

**Film** 1:30 at Case's Strosacker Auditorium. *Who Gets to Call It Art?* (USA, 2006, color, DVD, 80 min.) directed by Peter Rosen, with Mark di Suvero, Frank Stella, James Rosenquist, David Hockney, et al. The life and influence of Henry Geldzahler (1935–1994), a connoisseur and early champion of pop art who became the Met's first curator of contemporary art, is explored in this new film. Geldzahler's groundbreaking 1969 exhibition, *New York Painting and Sculpture: 1940–1970*, contained 400 works by living American artists and altered the face of modern art. The movie

contains never-before-seen footage of Andy Warhol, Jasper Johns, Roy Lichtenstein, and other artists. Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Film repeats on Wed/12, 7:00.

## 11 TUESDAY

**Destinations in Art Video Lecture** 2:00–3:30 at the Mayfield Regional and Maple Heights Regional Libraries, with Kate Hoffmeyer, speaker. *Netherlands, Part 2.*

## 12 WEDNESDAY

**Gallery Talk** 1:30 at MOCA. *Drawn, Exposed, and Impressed.*

**Film** 7:00 at Case's Strosacker Auditorium. *Who Gets to Call It Art?* See Sun/9.

## 14 FRIDAY

**Around Town Performance** 7:30 at Reinberger Chamber Hall at Severance Hall. *Trio Joubran.* All oud virtuosos, the Joubran brothers are known for their masterful improvisations rooted in the traditional Arabic *maqamat*. "[Samir Joubran] plays with eyes closed. On his fea-





# VIVA! and Gala Around Town

Our tour of Cleveland's most impressive venues continues with these internationally renowned artists and ensembles. Visit [clevelandart.org/](http://clevelandart.org/) perform for details on venues, directions, and parking.

## @ Pilgrim Church

**Pilgrim Congregational Church**  
**Anne Akiko Meyers, violin and Rieko Aizawa, piano**, Sat/1 at 7:30.

Awarded the prestigious Avery Fisher Career Grant at the age of 23, Meyers has attracted worldwide critical acclaim for her bold interpretations of classic works and commitment to contemporary music. The duo present a program of works by Mozart, Janáček, Satoh, and Schubert. \$29, CMA members \$24.



Anne Akiko Meyers

## @ Reinberger Hall

**Reinberger Chamber Hall of Severance Hall**

**Trio Joubran**, Fri/14 at 7:30.  
The Joubran brothers—all oud virtuosos—from Nazareth have astounded audiences wherever they have performed. The trio weaves an improvised tapestry of deeply felt music that is so immediate and exuberant that they leave listeners breathless. \$34, CMA members \$29.

tures shadows and signs betray anxiety. Something is burning inside, a biting intensity. . . . In the silences, the spaces between notes, reality is screaming out" —*Le Monde*. \$34, CMA members \$29.

## 18 TUESDAY

**Nia Coffee House** 6:00–8:30 at Coventry Village Library.

## 19 WEDNESDAY

**Destinations in Art Video Lecture**  
7:00–8:30 at the Mayfield Regional

and Maple Heights Regional Libraries, with Barbara Kathman, speaker. *Italy*.

**Film** 7:00 at Case's Strosacker Auditorium. *I, Curmudgeon* (Canada, 2004, color, DVD, 90 min.) directed by Alan Zweig. Harvey Pekar, Fran Lebowitz, Andy Rooney, and other notable grouches are questioned about their problems and perspectives in this amusing portrait film by the equally dour and downbeat Alan Zweig (*Vinyl*). "[An] often very funny enquiry into crankiness. . . . A testament to the power of negative thinking" —*Eye Weekly* (Toronto). Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

## 21 FRIDAY

**Around Town Performance** 7:30 at Trinity Cathedral. *The Roby Lakatos Ensemble*. Gypsy violinist Roby Lakatos is not only a scorching virtuoso, but a musician of extraordinary stylistic versatility. He appears with his gypsy-style ensemble. "A stunning display of finger-blurring virtuosity [and] much more, as well" —*LA Times*. \$39, CMA members \$34.

Trio Joubran

## @ Trinity Cathedral

**The Roby Lakatos Ensemble**, Fri/21 at 7:30. Equally comfortable performing Brahms as he is playing jazz and in his own Hungarian folk idiom, Lakatos is the kind of universal musician so rarely encountered in our time. He has collaborated with Vadim Repin and Stéphane Grappelli, and his playing was greatly admired by Sir Yehudi Menuhin. "Flawless . . . mesmerizing" —*Los Angeles Times*. \$39, CMA members \$34.

## Thanks

Support for the *VIVA! & Gala Around Town* series has been provided by The Ernest L. and Louise M. Gartner Fund; The P. J. McMyler Musical Endowment Fund; The Anton and Rose Zverina Music Fund; The Musart Society; Collacott Foundation; The Murch Foundation; Margaret W. Wong & Assoc. Co., LPA; Cleveland Public Art; and The Maltz Museum of Jewish Heritage. Promotional support has been provided by *Cleveland Free Times*, WCLV 104.9 FM, and 90.3 WCPN ideastream.

# Coming up in May

The final events in the 2005–06 season of *VIVA! and Gala Around Town* performances bring the return of Osvaldo Golijov's music ("2006 Composer of the Year" —*Musical America*) to Cleveland, featuring the St. Lawrence String Quartet at the Temple-Tifereth Israel on Saturday, May 6, 7:30. The series concludes with the provocative Astrid Hadad and her ensemble as they perform at the Cleveland Play House in conjunction with the Play House's FusionFest on Friday, May 12 and Saturday, May 13 at 7:30.

## ORDER TICKETS

Call 216–421–7350 or visit [clevelandart.org](http://clevelandart.org/) to order event tickets (service fee). No fee for in-person orders at Shaker Square.



Roby Lakatos

## 23 SUNDAY

**Circle of Masks Festival** 1:00–4:00 at Shaker Square. The free kickoff event for parade season.  
1:00–3:00 Improvisational interactive performances by masked dancers from MorrisonDance  
1:00–3:15 Mask-making with Abby Maier (*Seny*, natural wisdom) and Debbie Apple-Presser (*Rauxa*, exuberant spirit)  
3:30 Finale: dances from *The Mad Mask Maker of Maigh Eo*, by

Christopher Johnson, with MorrisonDance. Purchase parade posters and T-shirts.

**Film** 1:30 at Case's Strosacker Auditorium. Dave Filipi presents *Rare Films from the Baseball Hall of Fame 3* (USA, 1930s–1970s, b&w/color, DVD/16mm, approx. 120 min.) Celebrate the opening of baseball season with this entertaining compilation of rare films from the National Baseball Hall of Fame! This is the third straight year that Dave Filipi, curator of film/video at the Wexner Center in Columbus and longtime baseball fan, has excavated and exhibited a program of forgotten diamond treasures. Among this year's gems is the second half of the smoke-filled Mike Wallace interview with Indians great Bob Feller shown last year, as well as Opening Day footage of the 1936 Cincinnati Reds, an interview with Sandy Koufax following a 1965 World Series shutout, an uproarious tour of four Washington Senators' "bachelor pad," and much more. Special thanks to Jeremy Jones of the National Baseball Hall of Fame, Cooperstown, NY. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.





## Destinations in Art

## Art Encounters Lecture Course



### @ Local Libraries

Museum staff take patrons on a virtual tour of a country and its art each month in this free public lecture series. These programs are held via videoconferencing at the Mayfield Regional and Maple Heights Regional Libraries.

Tue/4, 2:00–3:30 *Netherlands, Part 1*  
Tue/11, 2:00–3:30 *Netherlands, Part 2*  
Wed/19, 7:00–8:30 *Italy*

Support for *Destinations in Art* is provided by the Institute of Museum and Library Services, an independent federal grant-making agency dedicated to creating and sustaining a nation of learners by helping libraries and museums serve their communities.



### @ Shaker Studio

#### America's Stories

5 Tuesdays, April 25–May 23, 10:00–11:15. Dale Hilton, instructor. This series promotes discussion and interpretation of our national character and heritage through an analytical look at paintings, prints, and decorative arts. \$72, CMA members \$60.

#### Tibetan Art

4 Wednesdays, May 3–24, 10:00–11:30. Seema Rao, instructor. This course serves as an introduction to the complex art of Tibet. It includes a look at the varied roots of Tibetan art along with the evolution of the art in Western and Central Tibet. \$54, CMA members \$48.



### @ Shaker Studio

Read and discuss literature with fine art themes. The first week includes a slide presentation about art, the second week an in-depth discussion of the book, and the third a conversation about the art and the book. Visit the Ingalls Library where books related to book selections are currently on display and available for your perusal. The Ingalls Library will remain open during the entire construction period. \$35, CMA members \$28. Held at the Shaker Square Studio, 13100 Shaker Square. Free parking behind Shaker Cinemas.

*Object of Virtue* by Nicholas B. A. Nicholson, 3 Wednesdays, April 5, 19, 26 (no class on April 12), 1:15–2:45.



### @ JCC

Studio Collaborative Art Classes—Jewish Community Center/Cleveland Museum of Art. Call Ticket Center to register.

#### Introduction to Drawing

3 Mondays, May 8–22, 6:30–9:00. Kate Hoffmeyer, instructor. \$68, CMA members \$54.

#### Introduction to Drawing

4 Wednesdays, May 10–31, 9:00–12:00. Kate Hoffmeyer, instructor. \$90, CMA members \$72.

### 25 TUESDAY

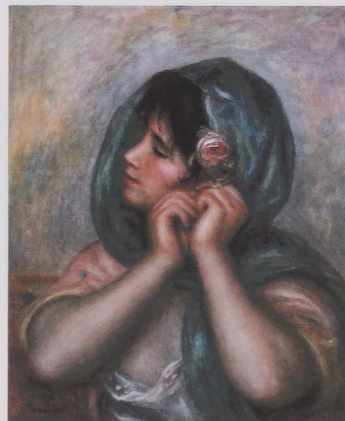
**Lecture Course Begins** 10:00–11:15 at Shaker Square. *America's Stories*, Dale Hilton. \$72, CMA members \$60.

### 26 WEDNESDAY

**Gallery Talk** 1:30 at MOCA. *Drawn, Exposed, and Impressed*.

**Film** 7:00 at Case's Strosacker Auditorium. *24 Hours on Craigslist* (USA, 2004, color, DVD, 82 min.) directed by Michael Ferris Gibson. Eight dif-

ferent camera crews follow a motley group of advertisers on Craigslist.org during one 24-hour period in this funny, bizarre portrait of the San Francisco-based online flea market and swap-shop (three-billion page views each month) where you can find everything from apartments and pets to husbands, lovers, and sperm donors. "The ultimate people zoo"—*Film Threat*. Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Repeats Sun/30 at 1:30.



Pierre Auguste Renoir (French, 1841–1919). *Young Woman Arranging Her Earring*, 1905. Oil on fabric, 55.3 x 46.4 cm. Bequest of William G. Mather, 1951.324

### 28 FRIDAY

**Basic Parade Workshop** 6:00–9:00 in parade tent in Case field at Ford and Juniper. Artists help you create your parade entry. A workshop pass (individuals \$30; families \$100 up to 5 people, \$15 each additional person) entitles you to attend all basic workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Workshops begin April 28 and continue Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. Register for all workshops or the parade during any listed workshop.

### 29 SATURDAY

**Basic Parade Workshop** 1:30–4:30. See Fri/28.

### 30 SUNDAY

**Basic Parade Workshop** 1:30–4:30. See Fri/28.

**Film** 1:30 at Case's Strosacker Auditorium. *24 Hours on Craigslist*. See Wed/26.

### 27 THURSDAY

**Teleconference Lectures** 1:00–2:00 and 3:00–5:15 at the Cleveland Museum of Natural History. *Solutions for Women* (1:00, for donors). *Senior Women Donors* (3:00, for advisers).

*24 Hours on Craigslist*



## Gallery Talks by Docents



Wednesdays, April 12 and 26, 1:30 at MOCA. *Drawn, Exposed, and Im-*  
*pressed*. Gallery talks featuring the  
CMA exhibition at MOCA.



**@ North Chagrin Nature Center**  
3037 SOM Center Rd., Willoughby  
Hills. *Bead Explorations*, Wednesday,  
April 5, 7:00. Sherry Serafini dis-  
cusses the design, color, elements,  
and structure of her unique bead  
embroidery work.

## Talks to Go

### A Masterpiece in the Making

Join us as the Cleveland  
Museum of Art builds for the  
future. Enjoy free talks by our mu-  
seum volunteer docents for your  
community group at your location.  
The presentation introduces the  
museum's \$258 million renovation  
and expansion, and gives a preview  
of what is coming as the CMA  
expands its spaces for collections as  
well as educational and public pro-  
grams. To request a speaker, call  
Karen Gregg (216-707-2459) or  
Katherine Klann (216-707-2458).

## Downtown Curator Talks



### @ The House of Blues

Mondays, April 10, May 8, and June  
12, 5:30-7:30.

Join the museum for special pro-  
grams at the House of Blues! Enjoy a  
happy-hour atmosphere with free  
hors d'oeuvres, a curatorial lead  
discussion, and cash bar. The House  
of Blues Cleveland is at 308 Euclid  
Avenue between Public Square and  
E. 4th Street. This month, Mon/10,  
features Heather Lemonedes, assis-  
tant curator of prints and drawings.

## NIA Coffee Houses



### @ Coventry Village Library

Enjoy jazz, poetry, and open mic with  
Vince Robinson and the Jazz Poets,  
6:30-8:30 every first and third  
Tuesday night at Coventry Village  
Library, 1925 Coventry Road in  
Cleveland Heights. Call 216-321-  
3400 for further information.



## Parade the Circle and Mask Festival

**Circle of Masks Festival**, Sunday,  
April 23, 1:00-4:00 at Shaker Square.  
The free kickoff event for parade  
season features mask-making work-  
shops from 1:00 to 3:15 led by Abby  
Maier (*Seny*, natural wisdom) and  
Debbie Apple-Presser (*Rauxa*, exu-  
berant spirit). Masked dancers from  
MorrisonDance lead improvisational  
interactive performances from 1:00  
to 3:00. The day concludes with a  
finale at 3:30, dances from *The  
Mad Mask Maker of Maigh Eo*,  
by Christopher Johnson, with  
MorrisonDance. Purchase parade  
posters and T-shirts.

Celebrate the 17th annual **Parade the  
Circle** on Saturday, June 10, 11:00-  
4:00, parade at noon. The museum  
produces the parade and University  
Circle Incorporated coordinates  
Circle Village—hands-on activities  
presented by Circle institutions,  
entertainment, and food. Join the  
parade for \$5/person. For info, call  
216-707-2483.

**Basic Parade Workshops** help you  
create your parade entry. Workshops  
held at a temporary parade tent site  
on the Case campus at Ford Drive  
and Juniper Road. A workshop pass  
(individuals \$30; families \$100 up to  
5 people, \$15 each additional person)  
entitles you to attend all basic work-  
shops; fee includes parade registra-  
tion. Children under 15 must register  
and attend with someone older.  
Workshops begin April 28 and con-  
tinue Fridays 6:00-9:00, Saturdays  
1:30-4:30, and Sundays 1:30-4:30  
until the parade. Register for all  
workshops or the parade during any  
listed workshop. Watch for **Special  
Workshop** listings next month.

More than 100 **Volunteers** are  
needed each year in advance and on  
parade day. Opportunities begin  
with the Circle of Masks Festival,  
continue through workshop ses-  
sions, and culminate on parade day.  
Call 216-707-2593 for more  
information.



## Christo and Jeanne-Claude at Severance Hall



Christo and Jeanne-Claude at their recent New York installation, *The Gates*. To learn about the artists and their projects, visit [www.christojeanneclaude.net](http://www.christojeanneclaude.net)

Lecture supported by Jo-Ann stores.

**JO-ANN**  
stores inc.

### Creators of "The Gates" of Central Park speak at Severance Hall

Tuesday, May 23, 7:00.

Internationally acclaimed environmental artists Christo and Jeanne-Claude present a slide lecture on their work and their current project, *Over the River, Project for the Arkansas River, Colorado*. A Q & A session will be followed by a book signing.

**Tickets** are \$35 for CMA members, \$45 for non-members, \$5 for students with ID. Order tickets through the Severance Hall Box Office or by phone at 216-231-1111 or 800-686-1141 or online at [www.cma.org](http://www.cma.org).

**Box Seats** are still available (sold as an entire box). Please contact Eliza Parkin at 216-707-2666 for prices and reservations.

Presented by the Womens Council of the Cleveland Museum of Art.

## Two Special Teleconferences

### Thursday, April 27 at the Cleveland Museum of Natural History

Many women may be single during their retirement years and will face a number of major decisions involving their own personal levels of income. Should they create an advance directive or a durable power of attorney; what kinds of plans should they make for the future; how can they handle inheritance for the wayward child; what if a woman needs more income; should she sell her home and move to a retirement community; what if there is an IRA balance when she passes away?

### Solutions for Women

1:00-2:00 (for donors).

In a lively discussion format, knowledgeable women attorneys and gift planners discuss these important questions. Expect to be entertained and informed!

### Senior Women Donors

3:00-5:15 (for professional advisers). In these two hours, expert women attorneys share principles for counseling senior women donors. The session covers how to provide top-quality counsel and assistance and includes specific examples and a lively discussion.

Limited free parking; refreshments served. Free continuing education credits available to qualified professionals attending the 3:00 teleconference.

For more information or to register, contact Kathy Branscomb at 216-707-6808 or [kbranscomb@clevelandart.org](mailto:kbranscomb@clevelandart.org). Call now to reserve your space!

Presented in partnership with the Cleveland Museum of Natural History and are produced by Crescendo Interactive, Inc.

## Children's Programs

### Cleveland Metroparks Zoo

Experience an African safari without ever leaving the state with the Cleveland Metroparks Zoo. The Rising Waters Safari Camp gives guests over the age of 6 an opportunity to spend the night in tents in the African Savanna. For a daytime adventure, try the weeklong Summer Day Camp for ages 5-12. The zoo offers the Adventure Series program for the younger crowd. This monthlong series is perfect for 2- to 5-year-olds. All programs include an encounter with live animals. CMA members enjoy the zoo member discount. For more information and to register visit [clemet zoo.com](http://clemet zoo.com) or call 216-635-3391.



## Library News

Did you know that the Cleveland Museum of Art was featured in a 1948 Hollywood movie? Wonder why a piece of art you own has a May Show sticker on the back?

Museum history and heritage are preserved by the archives department. Collections include administrative records of museum offices, audio and visual recordings of programs and events, oral histories, ephemera, and manuscript collections—all valuable resources for researching the history of the museum and the social and cultural history of Cleveland. The approximately 2,000 cubic feet of records in the archives date from the 19th century to the present. In the expanded museum, compact shelving in climate-controlled rooms will allow the archives to keep all permanent collections accessible. The archives are inaccessible right now but will reopen to scholars and researchers this summer. Meanwhile, check [www.clevelandart.org](http://www.clevelandart.org) for info.

### Ingalls Library Hours

Tuesday-Saturday 10:00-5:00  
Reference desk: 216-707-2530



Renovation of the Breuer building roof proceeds in February.



# Exhibitions



**CMA @ MOCA**  
Terry Evans, *Farm South of Saskatoon, Saskatchewan, October 24, 1996, 1996*. Chromogenic process color print. Gift of Friends of Photography 2004.19. Courtesy of Catherine Edelman Gallery, Chicago.

## Drawn, Exposed, and Impressed: Recent Works on Paper from the Cleveland Museum of Art

**CMA @ MOCA Cleveland**

Through May 7 at the Museum of Contemporary Art, 8501 Carnegie Avenue in the Cleveland Play House Complex

In the inaugural exhibition of a two-year collaboration between the museum and its University Circle neighbor MOCA Cleveland, drawings, photographs, and prints from the CMA collection, all made within the last five years, are shown in the MOCA mezzanine gallery.

## Allen Memorial Art Museum Rotation

**CMA @ Oberlin**

April 4–June 4 at the Allen Memorial Art Museum of Oberlin College, 87 North Main Street, Oberlin

A group of loans of paintings for display in the Allen's permanent collection. On view this month and next: four British paintings.

## Viktor Schreckengost Ceramics at the Cleveland Metroparks Zoo

**CMA @ The Zoo**

April 29–August 13 at the Cleveland Metroparks Zoo, 3900 Wildlife Way, Cleveland

This exhibition brings together seven ceramics from the CMA collection with a selection from the zoo's own collection of about 20 ceramic bird tiles by Cleveland artist and designer Viktor Schreckengost, who also designed the nearly life-size relief sculptures of an elephant and a mastodon that adorn the zoo's elephant house. The project is part of a nationwide celebration of Schreckengost's 100th birthday.



**Allen Memorial Art Museum**  
87 North Main St., Oberlin 44074

**Baldwin-Wallace East**  
Landmark Center, Suite 100,  
2570 Science Park Dr., Beachwood  
44122

**Maple Heights Regional Library**  
5225 Library Lane, Maple Heights,  
216-475-5000

**Mayfield Regional Library**  
6080 Wilson Mills Road, Mayfield  
Village, 440-473-0350

**MOCA Cleveland**  
8501 Carnegie Ave. in the  
Cleveland Play House Complex  
44106

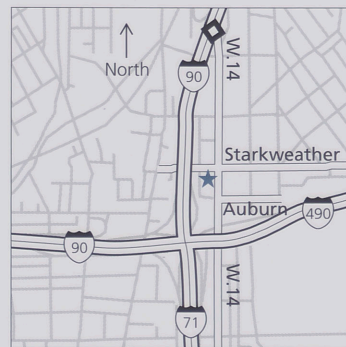
**Pilgrim Congregational Church**  
2592 West 14th St., Cleveland 44113

**Shaker Square**  
13100 Shaker Sq., Cleveland 44120

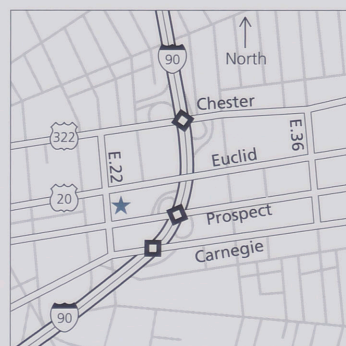
**Strosacker Auditorium**  
Case Quad between MLK and  
Adelbert 44106

**Trinity Cathedral**  
2230 Euclid Ave., Cleveland 44115

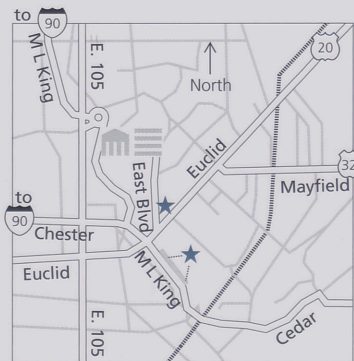
## Getting There



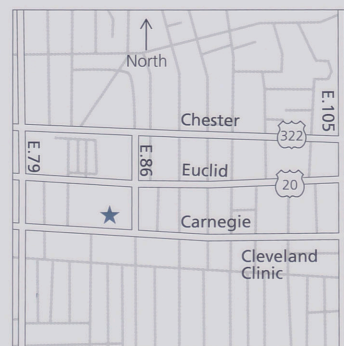
Pilgrim Congregational Church



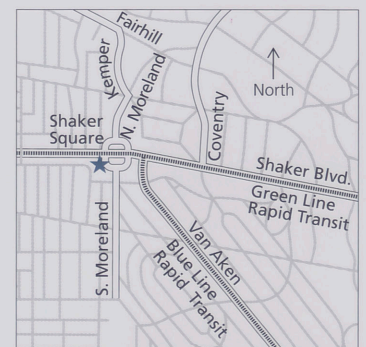
Trinity Cathedral



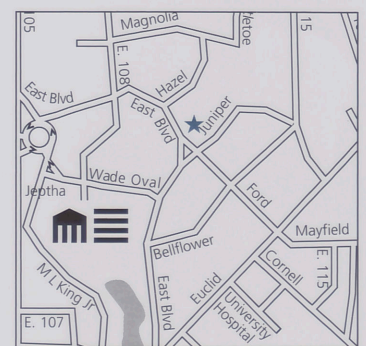
Severance Hall, Strosacker Auditorium



MOCA Cleveland



Shaker Square Studio



Parade tent site

Maps and directions are also available on the museum website, [www.clevelandart.org](http://www.clevelandart.org)



# Education Wing Reopens Summer 2006

## Administrative Telephones

216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

## Website

[www.clevelandart.org](http://www.clevelandart.org)

## Ticket Center

13100 Shaker Sq., Cleveland 44120  
216-421-7350 or 1-888-CMA-0033  
Fax 216-707-6659  
Non-refundable service fees apply  
for phone and internet orders.

## Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

## Museum Store

216-707-2333

## Special Events

216-707-2598

## Museum Temporarily Closed

Education wing reopens this  
summer after renovation

## Shaker Square Store Hours

Southwest quadrant near cinema  
Monday-Friday 11:00-8:00  
Saturday and Sunday 11:00-6:00

## Ingalls Library Hours

Tuesday-Friday 10:00-5:00  
Reference desk: 216-707-2530  
Please call the library prior to your  
first visit.

## All Museum Parking Lots Are Closed for Construction

Parking (most \$2/hour, max. \$8) is  
available nearby in University Circle.

## Staff

Director of External Affairs:  
Donna L. Brock  
Editing: Laurence Channing,  
Gregory M. Donley, Kathleen Mills  
Design: Thomas H. Barnard III,  
Gregory M. Donley  
Photography: Howard T. Agriesti,  
David Brichford, Gregory M. Donley,  
Gary Kirchenbauer  
Digital scanning: David Brichford  
Production: Charles Szabla

## AROUND-TOWN CONCERT


Anne Akiko Meyers, Sat/1

## BRITAIN IN OBERLIN

Cover: One of four British paintings  
lent to Oberlin College's Allen  
Memorial Art Museum. *Branch Hill  
Pond, Hampstead* (detail), 1828. John  
Constable (British, 1776-1837). 1972.48



## Ohio Arts Council

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# Cleveland Art